

TO
Miss Julia A. Wildron
ALBANY N.Y.

HEBER.

Brilliant Variations

ON THE BEAUTIFUL AIR OF MASON'S

From Greenland's Icy Mountains.

Composed & arranged for the

PIANO

BY

OLIVER J. SHAW.

Wells & Greene



BOSTON

Published by OLIVER DITSON & Co 277 Washington St

C. C. CLAPP & Co.

BECK & LAWTON.

TRUAX & BALDWIN.

S. T. GORDON.

Boston

Philad^a

Cincinnati

N. York

Entered according to act of Congress A.D. 1857 by O. Ditson & Co in the Clerk's Office of the Dis^t Court of Mass

1857
SHAW

HEBER,
VARIATIONS.

OLIVER J. SHAW.

Introduction.

*Ped. ff * semp. esp.*

a piacere. a tempo.

*ff Ped. * dim. f dim. L.H.*

a piacere.

ff mf pp

ritard. il piu piano. gva.

*ff Ped. * il piu piano. gva.*

*loco. gva. Ped. * ad lib.*

*ff Ped. * loco. gva. Ped. * ad lib.*

loco.

gva. *loco.*

Veloce.

Con Gustoso.

espress.

Tema.

cres *cen* *do.* *f*

espress. *dim.* *a tem.*

mp *fz* *ad lib.* *ff*

Allegro.

Var.
I.

First system of Variation I. Treble clef, common time (C). Bass clef, common time (C). The treble staff features a series of eighth-note runs with triplets. The bass staff has a forte (ff) dynamic marking and consists of chords and single notes.

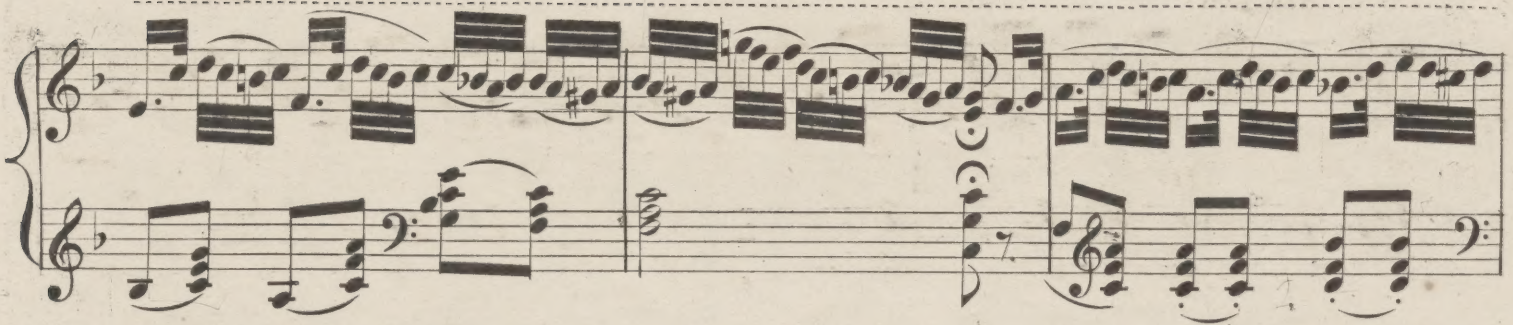
Second system of Variation I. Continuation of the eighth-note runs in the treble and the chordal accompaniment in the bass.

Third system of Variation I. The treble staff ends with a flourish marked "ad lib." and a forte (ff) dynamic. The bass staff continues with chords.

Fourth system of Variation I. Treble clef, common time (C). Bass clef, common time (C). The treble staff has a "Ped." (pedal) marking and features dense sixteenth-note passages. The bass staff has a "gva." (grave) marking and consists of chords. The system ends with an asterisk (*).

Leggiero.
gva.Var.
II.

First system of Variation II. Treble clef, 3/4 time. Bass clef, 3/4 time. The treble staff features sixteenth-note runs. The bass staff has a "gva." (grave) marking and consists of chords.



6

Con Forza.

Var. III.

ff

rit.

ff Ped.

ff

Ped.

rit.

ff Ped.

cres.

Brillante.

Var. IV.

ff Ped.

8va. loco. 8va. loco. 7

Veloce. rit. a tem.

8va. loco.

Con grazia a moto.

Var. V. Il canto e ben marcato.

rit. a tem.

esp. rit. a tem.

Passionati.

Per - den - do - si.

8

Tempo di marcia.

Var.
VI.

Repeat *per.*

Waltz mouvement.

FINALE.

9

Delicato.

gva.

cres. *ff*

loco. *p*

gva.

loco. *cres.* *rallentando.*

Lento.

Con Dolcis semp.

cres.

This system contains the first four measures of the piece. The tempo is marked 'Lento.' and the performance instruction is 'Con Dolcis semp.' The music is in a minor key with a 3/4 time signature. The right hand features a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. A 'cres.' (crescendo) marking appears at the end of the system.

dim.

This system contains measures 5 through 8. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. A 'dim.' (diminuendo) marking is present at the beginning of the system.

loco.

Piu piano legato.

rall.

This system contains measures 9 through 12. The right hand has a 'loco.' (loco) marking over a series of notes. The left hand continues the accompaniment. The tempo changes to 'Piu piano legato.' and a 'rall.' (rallentando) marking appears at the end of the system.

Allegro.

ff Ped.

This system contains measures 13 through 16. The tempo changes to 'Allegro.' and the performance instruction is 'ff Ped.' (fortissimo with pedal). The right hand plays a series of chords, and the left hand plays a steady eighth-note accompaniment.

p

This system contains measures 17 through 20. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. A 'p' (piano) marking appears at the end of the system.

This system contains measures 21 through 24. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The piece concludes with a final chord in the right hand.

First system of musical notation, measures 1-8. The right hand (R.H.) plays a series of chords, mostly triads and dyads, in a descending sequence. The left hand plays a rhythmic pattern of eighth notes. Dynamics include *f* and *ff*.

R.H.

Second system of musical notation, measures 9-16. The right hand continues the chordal pattern. The left hand has a tremolo section marked "Trem." and a crescendo section marked "cres" leading to a section marked "cen do.".

Trem.

cres

cen do.

Third system of musical notation, measures 17-24. The right hand continues the chordal pattern. The left hand continues the rhythmic pattern of eighth notes.

Fourth system of musical notation, measures 25-32. The right hand continues the chordal pattern. The left hand continues the rhythmic pattern of eighth notes. The instruction "Con Calore di molto sin al fine." is written above the staff.

Con Calore di molto sin al fine.

Fifth system of musical notation, measures 33-40. The right hand continues the chordal pattern. The left hand continues the rhythmic pattern of eighth notes. The instruction "loco." is written above the staff.

loco.

Sixth system of musical notation, measures 41-48. The right hand continues the chordal pattern. The left hand continues the rhythmic pattern of eighth notes. The instruction "loco." is written above the staff.

loco.

SONGS SELECTED FROM RECENT PUBLICATIONS

SECULAR SONGS FOR HIGH VOICES

Compass shown by [c to a]. First letter is lowest note; notes below staff indicated by small letters (a), on staff by capital letters (A), above staff by italic letters (a).

	Key	Compass	Price
ANDREWS, ADDISON F. Surrender. Three Shadows.	G F	[d to g] [c to g or F]	.40 .40
BARTLETT, J. C. Come to Me, Sweetheart.	F	[F to a]	.50
BEVAN, FREDERICK The Flight of Ages.	C	[E to g]	.50
DULCKEN, FERDINAND Q. Ye Dreams of Yore.	E	[b $\sharp$ to a $\flat$]	.50
DUNKLEY, FERDINAND O Moonlight Deep and Tender.	C	[d to g]	.40
HADLEY, HENRY K. Op. 19, No. 2. The Garden Old. (Violin obligato.)	F	[E to g]	.50

SACRED SONGS FOR HIGH VOICES

BULLARD, FREDERIC FIELD As Christ Upon the Cross.	G	[d to g or a]	.50
D'AMICO, ERNESTO Ave Maria. (English and Latin words.)	G	[d to b $\flat$ or g]	.40
DANA, C. HENSHAW Salve Regina (Saviour, Blessed Redeemer.) (Latin and English words.)	A $\flat$	[c to a $\flat$]	.60
DRESSLER, LOUIS R. O Light That Breaks From Yonder Tomb. (Violin obligato.)	E $\flat$	[F to g]	.60
DULCKEN, FERDINAND Q. Come to God's Own Temple.	E $\flat$	[E $\flat$ to g or b $\flat$]	.60
GRAY, HAMILTON The Golden Pathway.	F	[E to g]	.60
GOUNOD, CHARLES Jerusalem. (Latin and English words.)	D	[d to g or a]	.50
Repentance. (Latin, French and English words.) (With Violin obligato.)	C	[c to a]	.60
The Cross of Calvary.	E $\flat$	[E $\sharp$ to g or b $\flat$]	.75
KLEIN, BRUNO OSCAR It is Not Death to Die. (Violin obligato.)	D	[d to a]	.75

SECULAR SONGS FOR MEDIUM VOICES

CATLIN, M. H. I Love Thee More.	C	[c to F or a]	.50
GIBBONS, J. FRANK So Fair and Bright.	F	[c to F]	.50
HAMMER, MARIE Von Lend Me Thy Fillet, Love.	D $\flat$	[b $\flat$ to E $\flat$]	.40
JOYCE, FLORENCE BUCKINGHAM The Dream Tree.	G	[d to E]	.40
MACKENZIE, SIR ALEXANDER C. While My Lady Sleepeth.	E	[b to F $\sharp$ or E]	.50
MARSHALL, JOHN P. O Mighty One.	E $\flat$	[b $\flat$ to F]	.40
MARSTON, G. W. Across the Far Blue Hills, Marie.	C	[c to E]	.40
MAWSON-MARKS, C. Hush, Dear Heart, For Day Has Faded. The Little Dutch Garden.	A D	[c $\sharp$ to E] [c $\sharp$ to F $\sharp$]	.40 .50
METZ, THEO. A. One Sweet Smile.	E $\flat$	[b $\flat$ to E $\flat$]	.50

SACRED SONGS FOR MEDIUM VOICES

	Key	Compass	Price
BRUESCHWEILER, F. Salve Regina. (Latin and English words.)	A	[a to F $\sharp$]	.60
BULLARD, FREDERIC FIELD As Christ Upon the Cross.	E $\flat$	[b $\flat$ to E $\flat$ or F]	.50
DANA, C. HENSHAW Salve Regina (Saviour, Blessed Redeemer.) (Latin and English words.)	F	[a to F]	.60
DRESSLER, LOUIS R. O Light That Breaks From Yonder Tomb. (Violin obligato.)	C	[d to E]	.60
GOUNOD, CHARLES Repentance. (Latin, French and English words.) (With Violin and Organ.)	A	[a to F or E]	.60
The Cross of Calvary.	A $\flat$	[d $\sharp$ to F or a $\flat$]	.75
GRAY, HAMILTON The Golden Pathway.	E $\flat$	[d to F]	.60

SECULAR SONGS FOR LOW VOICES

ADAMS, STEPHEN Six O'clock in the Bay.	D	[a to D or E]	.60
BEVAN, FREDERICK The Flight of Ages.	G	[c to D]	.50
CLAY, FREDERIC Gypsy John.	D min.	[a to D]	.35
DRAPER, MISS J. T. The First Voyage.	C	[b to D or E]	.40
DULCKEN, FERDINAND Q. I'm Dreaming Loved Visions Are Nigh.	G	[a or g to E]	.30
GILDER, JOHN FRANCIS To-night.	F	[c or f to D]	.50
GRAY, HAMILTON The Golden Pathway.	C	[b to D]	.60
HAMMER, MARIE Von Remember. (Cello obligato.)	D $\flat$	[b $\flat$ to F]	.50
KLEIN, BRUNO OSCAR Op. 65, No. 1. To the Woodlark.	E	[b to D $\sharp$]	.50
No. 2. Hush Thee, Baby.	D	[a to D]	.40
No. 3. Nae Shoon to Hide Her Tiny Taes. (The Baby.)	F	[c to E $\flat$]	.50
No. 4. Last Night.	C	[d to D]	.60
No. 5. Golden-tressed Adelaide.	C	[b $\flat$ to F]	.60
MACY, J. C. Good-Night, Little Girl, Good-Night.	A $\flat$	[a $\sharp$ to D $\flat$ or F]	.50

SACRED SONGS FOR LOW VOICES

GILDER, JOHN FRANCIS O Cease My Wandering Soul.	F	[c to D]	.50
GRIGGS, WILLIAM H. Saviour, Breathe an Evening Blessing.	B	[f $\sharp$ or b to E]	.50
HOSMER, E. S. Saviour Comfort Me.	A $\flat$	[b $\flat$ to a or c]	.50
SCHNECKER, P. A. Thou Art the Way, the Truth and Life.	E	[b to E]	.50
VAN DE WATER, BEARDSLEY The Good Shepherd.	D	[a to E]	.50

BOSTON

OLIVER DITSON COMPANY

New York
C. H. DITSON & CO.

Chicago
LYON & HEALY

Philadelphia
J. E. DITSON & CO.